

SHMOA

GYISOO & TWO.

1 INT PROF. CHRONOTIS' ROOMS

REPRISE END
OF EP ONE.

3A 3B 2C 4E 4D

46. 3 A / 7. INT. CHRIS PARSON'S LABORATORY.

WA Clare fg L
Doctor passes door up R

47. 2 C (CLARE IS
CMS Doctor at portholes THERE WORKING
He enters and exits WITH THE
EQUIPMENT)

48. 4 E CMS Clare glances up, down DOCTOR: Hello.
/3 to B/

49. 3 B CLARE: Hello.

MLS Doctor. Crab L
to reveal Clare
Elevate and Crab L
to bring Doctor fg L

THE DOCTOR: I'm looking for Chris Parson

CLARE: You've just missed him I'm
afraid.

(SHE HAS THE
BOOK BESIDE
HER)

/4 to D/

THE DOCTOR: Aha.

50. 2 C CLARE: Can I give him a message?

MS Doctor

Pan him R to
2-shot Doctor/Clare
and depress to
2-shot fav. Doctor

THE DOCTOR: That isn't yours.

CLARE: No. Is it yours?

THE DOCTOR: It belongs to a
friend of mine, Professor Chronotis.

CLARE: Its an odd book.

THE DOCTOR: Well, he's an odd fellow.
And careless. Oddly careless. Why
did you take it?

CLARE: I didn't.

51. 4 D THE DOCTOR: I know. /

2-shot fav. Clare

(2 shot)

20/2

(on 4)

- 21/2 -

3

28

CLARE: Who are you? What is all this about?

THE DOCTOR: What's what about?

CLARE: This book.

THE DOCTOR: Have you read it?

CLARE: ^{Hardly.} ~~No, I can't.~~

52. 2 C
A/B
Pan Clare L

THE DOCTOR: (SLIGHTLY TAKEN BACK) Oh?
~~What, can't read?~~

CLARE: Where does it come from? What's it made of? Why did it make the spectrograph blow up?

53. 3 A
2-shot Clare/Doctor
fav. Doctor

THE DOCTOR: It did ~~what?~~ that?

CLARE: Yes.

(THE DOCTOR
STARES AT IT.
THEN BACK TO CLARE)

THE DOCTOR: Hello, I'm the Doctor.
You ...?

CLARE: Keightley ... Clare
Keightley.

54. 4 D
Tight 2-shot
fav. Clare

THE DOCTOR: Would you mind if I
inspected your spectrographs?

CLARE: What ... now?

RECORDING BREAK

/2 to B/ /4 to C/

- 21/2 -

- 22/2

4

60

2F 5G 4J

270. 4. J / 8. INT. TARDIS. MAIN CONTROL.

MS Romana in from
door R

Pan her L to console

(ROMANA ENTERS
FROM ANOTHER
CHAMBER, CARRYING
A BOTTLE OF MILK.

SHE WALKS STRAIGHT
TO THE CONSOLE
AND STARTS TO OPEN
THE DOORS.

Q DOOR

THEN SHE CHANGES
HER MIND) /

271. 5 G

K9 enters
Low deep 2-shot fav Romana
She squats

ROMANA: K9?

(K9 COMES
INTO VIEW)

Mistress?

ROMANA: Do you want to come out
and be useful? This doesn't seem
to be just a social visit.

K9: Affirmative Mistress. My
function is to assist you.

272. 2 F
CS K9 sniffs

~~ROMANA: Well you can tell me how
old this milk is for a start. /~~

~~K9: SNIFFING THE BOTTLE) It
has been in the stasis preserver
for thirty two years. It is perfectly
fresh. /~~

273. 5 G
A/B
K9 follows Romana to door

ROMANA: Good. Come on, I'll
introduce you to the Professor.

RECORDING BREAK /5 to H/ /4 to K/

- 22/2 -

4M, 3N, 5Q, 2R

135. 5 Q / 9. INT. PROFESSOR CHRONOTIS'S ROOMS.
WA Chronotis
across fg

(SKAGRA HAS GONE.

THE PROFESSOR IS
LYING APPARENTLY DEAD
ON THE GROUND.

THE ROOM IS IN A
FAR GREATER MESS
THAN BEFORE. /

136. 2 R
MS Romana
out of Tardis

ROMANA AND K9 COME
OUT OF THE TARDIS.
THE PROFESSOR ISN'T
IN THEIR IMMEDIATE LINE
OF VISION.

ROMANA TURNS TO
CLOSE THE TARDIS
BEFORE SCENE HAS CHANCE
TO SINK IN)

137. 5 Q
A/B
Romana & K9 come
to Chronotis
(K9 from behind
upstage armchair)

ROMANA: I've got the milk! Professor?

(SHE TURNS AND
REGISTERS THE
SCENE)

Professor!

(SHE STOOPS DOWN
BESIDE HIM TO
EXAMINE HIM.

Q KNOCK

THERE COMES A
KNOCK AT THE DOOR.

SHE LOOKS UP
IN ALARM)

(3 next)

6

(76)

(on 5)

ROMANA: (ANXIOUSLY) Who is it?

(ENTER CHRIS
PARSONS)

CHRIS: It's me. I just came back
to .../

137A 3 N
CMS Chris

(THE SCENE
REGISTERS)

What's happened? Is he alright?/

138. 2 R
2-shot Romana/K9

ROMANA: I don't know. I think he's
dead.

K9: Negative Mistress. He is alive
but he is in a deep coma./

139. 3 N
3-shot fav. Chris

CHRIS: But what's happened to him?

K9: Processing data.]

ROMANA: (TO CHRIS) Do you know him?

CHRIS: Hardly at all. He just lent
me a book./

140. 2 R
MCU Romana

ROMANA: A book! We've been
looking for a book.. Chris Parsons!/
141. 4 M

Tight 2-shot
Romana/Chris

CHRIS: Yes. ~~Chris Parsons.~~

ROMANA: Have you got it?

CHRIS: No. I left it back at the Lab.
I couldn't understand - /

142. 2 R
A/B

(4 next)

7

77

(on 2)

ROMANA: Isn't the Doctor with you?

143. 4 M CHRIS: ~~How would I know!.~~ / How would
A/B I know the Professor was ill!

144. 5 Q ROMANA: No, the Doctor. /
CS K9

(CHRIS LOOKS
PUZZLED)

145. 3 N K9: Mistress. The Professor has
A/B been subjected to psycho active
extraction. /

ROMANA: Will he be alright?

K9: Physical prognosis fair. Psycho
prognosis uncertain.

CHRIS: Its a robot.

146. 4 M ROMANA: Of course! /
MCU Chris

CHRIS: A robot dog?

ROMANA: Yes.

147. 2 R CHRIS: Neat. /
MCU Romana
Tilt down to K9

(ROMANA IS SLIGHTLY
PUT OUT BY THE FACT
THAT CHRIS ISN'T
MORE ASTONISHED)

ROMANA: K9, you said psycho active
extraction?

148. 4 M K9: Affirmative Mistress. Someone
A/B has stolen part of his mind. /

~~CHRIS: What did your dog say?~~

149. 5 Q ~~K9: Someone has stolen part of his~~
A/B ~~mind. /~~ His attempts to resist have
caused severe cerebral trauma. He is
150. 3 N weakening fast. /
A/B

(2 next)

(on 3)

CHRIS: Is this all for real?

ROMANA: Do you want to be useful?

CHRIS: Well, if I can.

ROMANA: Go and get the medical kit out of the Tardis.

CHRIS: The ...?

151. 2 R
CU Romana
152. 4 M
CU Chris
153. 2 R
A/B
154. 4 M
A/B
155. 2 R
A/B
156. 5 Q
WA fav. Chris
157. 4 M
CMS Chris
Pan him L to Tardis
158. 5 Q
A/B
Romana X's fg.
Chris at Tardis
159. 3 N
2-shot Romana/Chronotis
K9 fg L
- ROMANA: Over there./ Go in, first door on the left, down the corridor, second door on the right down the corridor, third door on the left, down the corridor,/fourth door on the left..
- CHRIS: Down the corridor?/
- ROMANA: No. Large white cupboard opposite the door. Top shelf./
- CHRIS: I thought you were pointing at the Police box./
- ROMANA: I was./
- CHRIS: But . . .
- ROMANA: Please get it./
- (CHRIS SHAKING HIS HEAD GOES OVER TO THE TARDIS, PUSHES THE DOOR OPEN AND STEPS IN./
- HE INSTANTLY STEPS OUT AGAIN, BOGGLING HE LOOKS ROUND THE SIDES OF THE TARDIS)
- Hurry up! / (cont ...)
- (HE RE-ENTERS)

(5 next)

(on 3)

Romana sets books
under Chronotis' head

ROMANA: (cont) Professor? Can you
hear me? Professor? Professor!

K9: Mistress. His mind has gone.

ROMANA: You just said part of it.

K9: Affirmative. The part that is
left is totally inert.

ROMANA: Professor!

160. 5 Q
MLS Chris
Depress to include
Romana fg R

K9: No response Mistress. /

(CHRIS STEPS OUT OF
THE TARDIS WITH THE
MEDICAL KIT)

CHRIS: How do you ...

ROMANA: Thank you very much.

CHRIS: Here.

161. 3 N
CS autonomic collar
& Chronotis

(SHE OPENS THE CASE
AND TAKES OUT A
SORT OF COLLAR
TYPE AFFAIR THAT SHE PUTS
ROUND THE PROFESSOR'S
NECK./ LIGHTS
FLASH ACROSS IT)/

162. 2 R
CMS Chris

What are you doing to him?/

163. 3 N
A/B

ROMANA: He's breathing and his hearts
beating so his autonomic brain is still
functioning. / This collar can take over
those functions and leave his autonomic
brain free.

164. 4 M
Tight 3-shot
fav. Romana,
Chris' legs fg L

(2 next)

10

80

(on 4)

CHRIS: What good'll that do?

ROMANA: He should be able to think with it./

165. 2 R
A/B
Chris squats

CHRIS: Think with his autonomic brain!
The human brain doesn't work like that,
The different functions are ...

166. 4 M
MCU Romana

167. 2 R
MCU Chris

ROMANA: The Professor isn't human./

168. 4 M
MCU Chronotis
& collar

CHRIS: Ah./

(5 next)

3A 2B 4C 4D

55. 3 A /
2-shot Clare/Doctor
spectrograph fg L

10. INT. CHRIS PARSON'S LAB. ~~EVENING.~~

(THE DOCTOR IS EXAMINING
THE DAMAGED SPECTROGRAPH.

CLARE HOVERING ROUND HIM)

CLARE: It had no detectable atomic
structure whatsoever, Doctor.

THE DOCTOR: Simple pseudo-statics.
The book must have stored
up vast amounts of sub atomic energy
and suddenly released them when the
spectrograph was activated. Does
anything strike you about that?

CLARE: What?

56. 2 B
Tight 2-shot
fav. Clare

THE DOCTOR: It's a very odd way for a
book to behave. /

(HE PICKS UP THE BOOK
AND EXAMINES IT)

CLARE: I would ~~have~~ thought that
was obvious.

THE DOCTOR: Never underestimate the
obvious.

57. 4 C
Low 2-shot Clare/Doctor

CLARE: But what does that tell us? /

THE DOCTOR: Nothing. Obviously.

CLARE: Well?

THE DOCTOR: So obviously it was meant
to tell us nothing. Exactly the
opposite function of a book
Therefore ... it isn't a book.

(3 next)

12

30

(on 4)

CLARE: Then what is it?

She X's to
teleprinter up R

(A TELETEXT SUDDENLY
CHATTERS TO LIFE)

THE DOCTOR: What's that?

CLARE: Should be the results of
a carbon dating test ^{Chris} we ran on it./

58. 3 A
CMS Clare
with print out

(CLARE TEARS OFF
THE STRIP OF PAPER)

/4 to D/

59. 2 B
2-shot fav. Doctor

(ASTONISHED) Twenty thousand years!/
It's twenty thousand years old Doctor!

(THE DOCTOR PEERS AT
THE BOOK, THEN AT
THE TELETYPE)

60. 3 A
CS teletape

THE DOCTOR: Look at that./

61. 2 B
A/B
Crab R with Doctor
to door

CLARE: A minus sign. Minus
twenty thousand years./

62. 4 D
MCU Clare's reaction

THE DOCTOR: Not only is this book not
a book, but time is running backwards
over it. ~~WAVES~~/

13

3

2N 1P 4R

INTER-EDIT 2 & 4

200. 1 P / 11. INT. SKAGRA'S SHIP.
High WA fav. Skagra

(SKAGRA IN FRONT OF
THE SCREEN. NEXT TO
THE SCREEN IS A SMALL
VERSION OF THE CONE
FROM THE BEGINNING OF
EPISODE ONE. THE
SPHERE IS SITTING ON
TOP OF IT)

201. 4 R SKAGRA: Playback! Chronotis Nine./
O/shoulder Skagra
fav. screen

(ON THE SCREEN WE
SEE PROFESSOR'S POV
OF SKAGRA FROM THEIR
CONFRONTATION)/

SCREEN:
VT INSERT 2
SKAGRA

202. 2 N
CMS Skagra

203. 4 R Further back./
CS screen

(THE PICTURE DISTORTS
AND IS REPLACED BY A
PROFESSOR'S POV OF
THE DOCTOR AND ROMANA
IN HIS ROOM.

SCREEN:
VT INSERT 3
DOCTOR & ROMANA

THE PICTURE IS LARGELY
CLEAR, BUT THE DOCTOR
AND ROMANA ARE HEAVILY
BLURRED AND DISTORTED.

204. 2 N
A/B

THEIR FACES ARE
UNRECOGNISABLE./

SKAGRA ANNOYED BY THIS)

205. 4 R Show me memories of the Book./ (cont ...)
A/B

(WE SEE THE POINT
AT WHICH CHRIS PARSONS
FIRST CAME INTO THE
ROOM, BUT THE PICTURE
OF CHRIS IS TOTALLY
OBLITERATED)

SCREEN:
VT INSERT 4
CHRIS

(2 next - fast)

14

4

(on 4)

206. 2 N CU Skagra SKAGRA: What a clever mind/ Such control. Is there no trace of the book?
207. 4 R A/B (THE PICTURE BEGINS TO BREAK UP COMPLETELY)

SCREEN: VT LOSES SCANS ETC.

208. 2 N A/B

A brave man. The effort will almost certainly prove fatal.

RECORDING

(SKAGRA COSTUME CHANGE)

15

81

(on 4)

4M, 3N, 5Q

12. INT. PROFESSOR CHRONOTIS'S ROOM

(AS BEFORE)

ROMANA: The collar is functioning.
Is there any trace of conscious
thought K9?

169. 5 Q K9: Processing data, mistress./ Far
LA fav. Chris too early to tell.

~~CHRIS: Good.~~

~~ROMANA: What do you mean good?~~

170. 3 N CHRIS: Isn't you see!/ When one works as
High CMS Chris a scientist one doesn't always know where one
Ease in to MCU one's going, or that there is even
171. 4 M anywhere for one to go, that there aren't
CS K9's tail going to be big doors that stay/permanently
It goes down shut against one./ But when I look at all
172. 5 Q this marvellous .. and I realise that a
A/B lot of things that seem impossible are
now possible. So good. I take it that
you're ...

173. 4 M ROMANA: Romana./
MCU Romana

174. 5 Q CHRIS: No, I mean that you're ... not
MCU Chris from Earth./

175. 3 N K9: Mistress. The Professor's
3-shot condition is rapidly deteriorating.
K9/Romana/Chronotis

ROMANA: Isn't there anything we
can do?

K9: Negative Mistress, the condition
is terminal.

(5 next)

16

82

(on 3)

ROMANA: But is he thinking yet? Can he hear us?

176. 5 Q

MLS Chris
Pan him R to door
Romana fg R

K9: Minimal cerebral impulses detectable, mistress./

ROMANA: Can he talk?

K9: Negative. The speech centres of the brain are completely inoperative.

CHRIS: Well your collar was a nice idea but ...

ROMANA: Shhh!! Wait a minute.

(SHE PUTS HER HEAD
DOWN ON THE
PROFESSOR'S
CHEST)

K9, can you amplify his heart beat?

177. 3 N

CS K9's probe
Pan it R to
Chronotis' chest

K9: Affirmative Mistress./

(HE PUTS HIS PROBE ON
THE PROFESSOR'S CHEST.
WE HEAR HIS HEART
BEAT./

178. 4 M

3-shot fav. Chris
Romana in fg L

IT IS QUITE FAST
AND VERY IRREGULAR)

ROMANA: Brilliant!

CHRIS: What?

ROMANA: The Professor is a brave and clever man. Listen.

179. 5 Q

MCU Romana

CHRIS: I don't understand./

(4 next)

(on 5)

180. 4 M ROMANA: He's beating his heart in Gallyfreyan morse! / I can hear you Professor. What do you want to tell us?
CU Chronotis
Tilt down to probe tip

(THE HEART BEATS PAUSE
VERY BRIEFLY,
THEN STARTS AGAIN.

ROMANA SPELLS IT OUT
TO HERSELF)

181. 5 Q "Beware ... the ... sphere / ... Beware
CU Romana ... Skagra / ... Beware / ... Shada / ..."
182. 3 N
CU Chris
183. 5 Q The secret ... is ... in ...
A/B
184. 4 M (THE BEATS GRIND TO A HALT)
3-shot fav. Chronotis
Zoom in to MCU
Chronotis

K9: He is dying Mistress.

ROMANA: Professor!

185. 5 Q K9: All life function has now ceased
A/B mistress. / The Professor is dead.

ROMANA FOLDS HIS ARMS AND CLOSES HIS EYES.

ROMANA: We must find the Doctor and tell him.

END OF DAY 1 RECORDING

18

TELECINE 3:

Ext. A deserted back
Street in Cambridge.
Night.

THE DOCTOR is hurrying
along clutching the book.
He becomes aware of the
sound of the thin babble
of voices.

He looks around
apprehensively. He turns
a corner.

There, standing in the
pool of light beneath a
street light is SKAGRA.
The bag is beside him on
the ground. He holds the
sphere in front of him in
one hand.

THE DOCTOR stops.

THE DOCTOR quickly slips
his hand with the book
under his coat.

8) As (6)

9) As (5)

10) Deep 2-S Doctor/
Skagra R f/g with
sphere.

1) MS Doctor on bike L to R
down St. John's Street (from 2 CV).

2) Group shot of last sightseers
of the night. Pan L as they move
from camera to LS Doctor, pedalling
slowly up the street.

3) As (1).
The Doctor hears voice babble.

4) LS Heffer's Bookshop. Doctor
in from L. Pan R with Doctor to see
Skagra in Green Street.

5) MS Skagra, sphere in hand.

6) MLS Doctor to camera, picks up
book from basket, hides it. MS
Doctor.

7) As (5).

SKAGRA: Doctor.

THE DOCTOR: (NERVOUSLY) Yes, Who are
you?

SKAGRA: I am Skagra. I am the one who
wants the Book.

THE DOCTOR: Ah well, you can't have
it I'm afraid. I've hidden it.

SKAGRA: (MOCKINGLY) Hidden it?

THE DOCTOR: Yes. I will be taking it to a place of safety.

SKAGRA: Where?

THE DOCTOR: Oh just a little place I have in mind.

11) CU Skagra.

SKAGRA: Doctor, you will give to me everything you have in your mind... Your mind shall be mine!

12) CU Doctor's reaction.

The sphere rises and floats towards THE DOCTOR unhurriedly.

THE DOCTOR BACKS AWAY. The sphere continues towards him. THE DOCTOR turns. He starts to run. The sphere moves after him at the same pace, inexorably.

SEQUENCE as directed, down deserted streets. However THE DOCTOR twists and turns, the sphere is there behind him.

The sphere is simply allowing him to exhaust himself.

At one point, halfway through the chase, THE DOCTOR stumbles, causing him to drop the book. He doesn't realise this till he has gone on a few more paces. He glances back, sees it, and for a moment debates with himself going back to get it, but the sphere presses on implacably after him. He has to continue running.

After he has passed into a new street we CUT BACK to see SKAGRA picking up the book with a quite smile of triumph.

13) As (5). The sphere rises.

14) As (12). A bigger reaction.

15) As (10). Doctor dumps the book in the basket, turns his bike and pedals away, sphere in pursuit. (Overlay sphere for subsequent shots in sequence.)

16) Doctor rounds corner out of Green Street, pedalling furiously. Sphere appears in pursuit.

17) MS Doctor as for (1), back up St. John's Street. He looks back.

18) MS sphere in pursuit.

19) As (17). Doctor pedals on.

20) Entrance to All Saints Passage. Doctor in smartly from R, turns into passage. Sphere in from R of frame and follows.

21) Panning MS Doctor R to L along passage.

22) L/A sphere thru and out of top of frame.

23) At apex of passage. Doctor in from R, speedway turn, moves to camera in silhouette and out R. Hold shot for sphere's pursuit.

24) Second entrance to All Saints Passage. Doctor appears. The book falls out of the basket. Doctor leaves frame L.

20

The Doctor, attempting to shake
off the pursuing sphere, turns into a
small street.

It turns out to be a blind alley.

21

INT CHRIS PARSON'S LAB.

CLARE IS FRETTING AT CHRIS'S ABSENCE.

SHE BUSIES HERSELF WITH EXAMINING SOME
INSTRUMENTS, OCCASIONALLY GLANCING AT
HER WATCH.

TO HER SURPRISE, A ~~XXXXXXXXXX~~ READOUT PRINTER
ATTACHED TO THE SPECTROGRAPH SUDDENLY CHATTERS TO
LIFE.

TK

The Doctor in the blind alley.

He runs to the other end, there
is no way out.

He makes a hopeless attempt
to scale the high wall at the end.

He drops again and turns to face the
oncoming sphere.

At the critical moment, the Tardis
materialises between the Doctor and
the sphere.

The ~~box~~ door opens, and Romana calls out.

23

ROMANA: Doctor! Hurry!

THE DOCTOR hurls himself into the tardis and the door slams shut. The Tardis dematerialises, leaving the sphere hovering.

After a few moments of moving like a vicious animal losing the scent, the sphere moves off in the direction from which it came.

END TELECINE 1.

6) As 2/3/36. Tardis R of frame. Doctor runs for Tardis. Sphere in from R.
Optical: Tardis dematerialises.

7) CS sphere, frustrated.

8) As (6). Sphere hovers around R of frame. Then exits frame R.

9) As (4). Sphere away from camera.

ALSO SHOOT: TELECINE 1X:

1) Sphere's POV of shot (6).

2) As (1).
Optical: Tardis materialises.

24

1. INT. TARDIS.

(THE DOCTOR,
ROMANA, AND
K9)

THE DOCTOR: Romana, thank you,
thank you very much, thank you so
much...

(HE RUNS,
UNDERSTANDABLY
OUT OF STEAM)

K9, you took your time.

ROMANA: It was K9 who traced you.
He picked up that voice babble.

THE DOCTOR: (BRUSHING THIS ASIDE)
Romana, we've got to get the book
back.

ROMANA: I thought that's what you went
to get.

THE DOCTOR: I dropped it.

ROMANA: Dropped it!

THE DOCTOR: (FIERCELY) Yes, dropped
it! What was that thing chasing
me?

K9: Unidentified Master. Origin
unknown.

25

ROMANA: All we know is it
attacked the Professor...

THE DOCTOR: The Professor... how
is he?

(ROMANA CAN'T REPLY
FOR A MOMENT)

How is he?

K9: The Professor's life is
terminated Master.

THE DOCTOR: (HORRORSTRUCK) Dead!

ROMANA: We think that thing stole his
mind. The sphere.

THE DOCTOR: When did this happen?

ROMANA: Just when...

THE DOCTOR: I thought you were meant
to be looking after him.

ROMANA: I had just gone back into
the Tardis.

THE DOCTOR: Why?

ROMANA: (BRAVING IT) I had just gone
back into the Tardis for some milk.

THE DOCTOR: For some milk.

~~ROMANA:~~ es.

26

~~THE DOCTOR: I see.~~

ROMANA: Well otherwise he was...
going out to get some himself.

THE DOCTOR: You needn't explain.

(THE DOCTOR TAKES
OVER THE TARDIS
CONTROLS)

27

CHRIS PARSON'S LAB.

CLARE HAS TORN THE STRIP OF PAPER OUT
OF THE READOUT PRINTER AND IS EXAMINING
IT. SHE MAKES SOME CALCULATIONS ON
A POCKET CALCULATOR. SHE IS VERY SURPRISED
AND DISTURBED.
SHE LOOKS AT HER WATCH AGAIN.

CLARE: Oh, where is he?

SHE TAKES DOWN A UNIVERSITY DIRECTORY FROM
A SHELF.

SHE LOOKS UP AN ENTRY.

CLARE: Charlton... Charlton, Chester,
Christie, Christopherson, Chronotis.

SHE WRITES DOWN THE ADDRESS, PICKS UP
HER COATA AND LEAVES WITH THE PIECE OF PAPER.

28

(5)

RECORDING ORDER FOR SCENE 2:

- 1) Shot 3Z* & 4N*
- 2) Shot 2Q*
- 3) The Scene

4M, 4N, 3Q, 2R

2. INT. PROFESSOR CHRONOTIS'S ROOMS.

Shot 199A: 3Z*
O/shoulder
Chris at blue
screen
INLAY 4N*
MS Chronotis

Roll back &
mix out
Chronotis as
Chris leans
forward

(i.e. record
4N first,
then
combination
with roll back)

(CHRIS IS FRETFULLY
WATCHING OVER THE
PROFESSOR'S BODY.

HE IS WORRIED BY
THE PROFESSOR'S EYES
WHICH ARE STILL
OPEN.

HE BENDS OVER ~~TO~~
~~CLOSE THEM.~~

HIS HAND PASSES
RIGHT THROUGH
THE PROFESSOR'S
BODY.

CHRIS GASPS.

THE BODY SLOWLY
VANISHES) /

200. 2 R
CU Chris

CHRIS: Professor! /

Shot 200A: 2 Q*
CS wall area

Roll back & mix
in Tardis to
materialise.

Doctor steps out

(THE TARDIS MATER-
IALISES IN THE
CORNER OF THE ROOM
AGAIN.

THE DOCTOR, ROMANA
AND K9 RUSH OUT) /

201. 3 Q
WA Chris fg R

Tilt up & L
to 3-shot Chris/
Doctor/Romana

THE DOCTOR: Who are you?

CHRIS: Chris Parsons. Bristol Grammar
and John's.

(2 next)

29

(6)

(on 3)

THE DOCTOR: Never heard of them.
You're the one who's been causing all
this trouble!

CHRIS: Me? Have you got the book?

THE DOCTOR: Where're the Professor?

CHRIS: Well, he just ... just ...

THE DOCTOR: Just what?

CHRIS: I just don't know. His body
disappeared into thin air.

202. 2 R
WA fav. Chris
Doctor squats

THE DOCTOR: Where was the body?/

CHRIS: Here. It vanished just as
you arrived.

(THE DOCTOR SQUATS
DOWN AND PASSES
HIS HANDS OVER THE
AREA CHRIS INDICATED) /

203. 4 M
CMS Doctor
He stands to
tight 3-shot

THE DOCTOR: He's gone. He must have
been on his very last regeneration.
You say his mind had been taken?

ROMANA: Yes.

THE DOCTOR: Skagra threatened to do
that to me.

ROMANA: Skagra?

204. 2 R
MCU Chris

THE DOCTOR: Know the name?/

(4 next)

(on 2)

/4 to N/

CHRIS: Just before the Professor died ...

THE DOCTOR: What?

205. 4 N
Tight 3-shot
fav. Doctor

CHRIS: He ... "said" three things.
Beware of the sphere ./.. Beware
Skagra.

ROMANA: And beware Shada.

THE DOCTOR: Shada?

ROMANA: Do you know the name?

206. 2 R
A/B
/4 to M/
207. 3 Q
MS Doctor
Crab R with him
to 3-shot
Doctor fg R

THE DOCTOR: (WRACKING HIS MEMORY)
Shada ... Shada ... No! /

CHRIS: It doesn't mean anything
to me. /

THE DOCTOR: Well, Mr. Skagra or
whatever you call yourself, you have
killed a Time Lord and a very old
friend of mine, and I think it's
time I had a word with you. K9? /

208. 2 R
High MS K9
from kitchen

K9: Master?

209. 4 M
Low 2-shot K9/Doctor
fav. Doctor

THE DOCTOR: Can you detect any trace
of that sphere?

~~K9: Affirmative, Master, but it is~~
~~far far too weak to take a bearing.~~

(Break next)

31

K9: Affirmative Master. It is presently
~~xxxx~~ moving on a bearing of...

DOCTOR: Good. Tell me in the Tardis.

THEY GO TO ENTER THE TARDIS.

32

TK

THE SPHERE is moving

purposefully through the countryside.

33

INT TARDIS.

DOCTOR, ROMANA, CHRIS AND K9.

DOCTOR AT THE CONTROLS.

K9: ~~xxxxxxx~~ at bearing 4.378. 2.8
kilometeres. Velocity 15.3.

DOCTOR: Good boy, K9, good boy.

HE OPERATES THE CONTROLS.

34

(10)

RECORDING ORDER FOR SCENE 5:

- 1) The Scene
- 2) Shot 2Q*

4K, 2N

212. 4 K / 5. INT. PROFESSOR CHRONOTIS'S ROOMS.

WA passageway
Crane in from R
Crab R as she X's
to door L
She X's to door R
& knocks

(KNOCK ON THE DOOR,
THEN CLARE ENTERS
TENTATIVELY.)

Shot 212A: 2 Q*
LS Tardis

Roll back &
mix out Tardis
to dematerialise

SHE IS NOT IN
TIME TO SEE
THE TARDIS
DEMATERIALISE)

213. 2 N
CMS Clare at door

CLARE: Hello?

TAPE STOP:

4 to L
2 to R

TELECINE 4:

Country.

The sphere floating back to the ship. It passes SKAGRA'S car and moves out to the invisible ship.

CUT

The Tardis materialises in the near vicinity.

THE DOCTOR and the others emerge quietly.

Before their amazed eyes the sphere enters the ship. In other words it seems simply to vanish.

1) MS sphere L to R across field.

2) W/A field, from N.W. corner. Optical: Tardis materialises R f/g near pathway. Sphere in distance up L. Doctor emerges to:

3) 3-S Romana/Chris/Doctor.

THE DOCTOR: There it is!

4) Doctor's POV: MLS sphere hovers over red carpet.

5) MS sphere. Pan it L and up. The sphere hits the wipe and disappears.

6) As (3).

THE DOCTOR: (QUIETLY TO ROMANA) Did you see what I just didn't see?

ROMANA: No.

THE DOCTOR: Neither did I.

CHRIS: It just vanished.

THE DOCTOR: That's what I said.

END TELECINE 4.

36

Shot 226 2M* & 3V
recorded earlier

2N 1P 4R
(2M* 3V-CSO sphere)

225. 1 P / 6. INT. SKAGRA'S SHIP.

Skagra fg L with book
OVERLAY 3V
LS sphere up R

(SKAGRA DISCOVERED
EXAMINING THE BOOK.

Pan R on 3

THE SPHERE ENTERS,
IT HOVERS OBEDIENTLY,
SKAGRA TURNS)

SKAGRA: Report./

Shot 226: 2M*
CS plinth
OVERLAY 3V
CS sphere

(THE SPHERE SETTLES
ONTO ITS PLAYBACK
CONE./

Tilt up on 3

227. 2 N
MS Skagra, he sits

ON THE SCREEN IS
THROWN UP A QUICK
PICTURE OF THE
DOCTOR ESCAPING INTO
THE TARDIS, WHICH
DEMATERIALIZES.

228. 4 R INTER-EDIT 2 & 4 AS NECESSARY

O/shoulder Skagra
fav. screen

SCREEN:
VT INSERT 5
EP3, TK1X

229. 2 N
CU Skagra

SKAGRA WITH A
RESTRAINED GRIMACE
REGISTERS GREAT
ANNOYANCE)

230. 4 R
CS screen

Ship, what was that machine?/

(THE SHIP SPEAKS
IN ANSWER AT THE
SAME TIME A QUICK
SUCCESSION OF COMPUTER
GRAPHICS OF THE TARDIS
EXTERIOR ARE DISPLAYED
ON THE SCREEN)

SCREEN:
VT INSERT 6
COMPUTER FX

(2 next)

32

(on 4)

SHIP: My Lord it displays the characteristics of a Gallifreyan Time Capsule. Type 40. Possible type 39.

SKAGRA: Present whereabouts?

SHIP: The meadows of Grantchester, My Lord./

231. 2 N
A/B

SKAGRA: What?

SHIP: Intruders are approaching the ship.

232. 4 R
A/B

SKAGRA: Show me!/

SCREEN: VT INSERT 7 EP3 TK4X

(ON SCREEN WE SEE
CLOSE UP DOCTOR
AND HIS PARTY
APPROACHING THE
SHIP PURPOSEFULLY)

RECORDING PAUSE

TELECINE 5:

Meadow. Day.

THE DOCTOR and party walking across meadow, which of course appears to be totally empty.

K9 pulls to a halt. The OTHERS walk on.

THE DOCTOR walks straight into the side of the ship hitting his head.

The OTHERS stop, puzzled.

THE DOCTOR Does a Marcel Marceau routine feeling the side of the ship.

The OTHERS join him.

7) W/A fav. Doctor's party, K9 R f/g. (Tail of (1)).

8) MCU K9.

1) L/A fav. 'spaceship'. Doctor/Chris/Romana away from cam R to L. K9 into frame R f/g at end. K9 stops.

2) Doctor leads R to L to camera. He crosses to L of frame, and hits his head.

3) W/A fav. Doctor for his routine.

4) MS Doctor in from R. Pan him L.

5) 2-S Chris/Romana's reaction to Doctor's antics.

6) As (4).

THE DOCTOR: K9, is there something here?

K9: Affirmative Master.

THE DOCTOR: Why didn't you warn me you silly animal?

K9: I assumed you could see it master.

ROMANA: What is it?

K9: A spacecraft mistress. Of very advanced design. ~~Many of it's function are beyond my capacity to analyse.~~

39

THE DOCTOR whistles
in amazement. That
suggests a very
advanced ship.

9) As (4). Pan R with Doctor to
3-S Doctor/Romana/Chris.

~~CHRIS: If I'd built something that
clever I'd want people to see it.~~

THE DOCTOR: What's it powered by?

Romana turns.
10) As (7).

K9: Insufficient data.

THE DOCTOR: Aren't we all. Where
does it come from?

K9: Insufficient data.

ROMANA: What does it look like?

~~K9: Very large, mistress.~~

11) As (8).

~~CHRIS: How large?~~

12) As (4).

K9: One hundred metres long.

THE DOCTOR: That'll keep the cows
guessing. There must be an entrance
somewhere.

ROMANA: The sphere disappeared about
here.

CHRIS: What's that carpet doing here?

13) W/A fav. Doctor,
carpet R f/g, Tardis
centre b/g.

THE DOCTOR: Carpet?

END TELECINE 5

40

(10)

4R

233. 4 R / 7. INT. SKAGRA'S SHIP.
O/shoulder Skagra
fav. screen

(HE IS WATCHING
THEM ON HIS
SCREEN)

SCREEN:
VT INSERT 8
EP3 TK5X

SKAGRA: Admit them.

SHIP: My lord.

RECORDING BREAK:

5 to H

3 to J

2 to L

4 to U

41

TELECINE 6:

Ext. Meadow. Day.

The sound effect of
the hydraulic door
opening.
saying

The PARTY look at each
other.

THE DOCTOR shrugs and
gingerly leads the way
up invisible steps,
the top of his head
disappearing as he
enters.

END TELECINE 6.

1) As 3/5/13. The Doctor walks on
to the carpet.
Sound FX: Hydraulic door opens.

2) As 3/5/8.

K9: The door is opening, master.

K9 leaves frame L.

3) MCU Doctor, looks up and down.

4) As (1). Chris and Romana
join the Doctor.

5) 3-S Doctor/Chris/Romana. The
Doctor steps boldly forward.

6) 35mm. Set up 1. Wide angle.
(Doctor up ramp at Ealing, followed
by Romana, followed by Chris.
K9 stands at foot of ramp.)

7) 35mm. Set up 2. Low angle.
Doctor's knees at top of ramp.

THE DOCTOR: Come along, K9.
Heel!

The Doctor disappears.

8) CS K9 on red carpet. He turns
and leaves frame R.

9) 35mm. Set up 3. High angle.
(K9 up ramp at Ealing.)

10) 35mm. Set up 2. Low angle.
(K9 disappears from shot.)

42

11

UNIT 2 OUT

DOOR OPEN

5H 3J 2L
4U - light cube

234. 5 H / 8. INT. SKAGRA'S SHIP. CORRIDOR.

LA Chris joins
Romana

Doctor thro' frame

K9 to L fg

(IT IS LONG AND
THE WALLS PULSATE
WITH BRILLIANT LIGHT.

TENTATIVELY THE
DOCTOR, FOLLOWED
BY ROMANA, FOLLOWED
BY CHRIS, FOLLOWED
BY K9 MOVE UP THE CORRIDOR)

CHRIS: Gosh!

~~ROMANA: What is it?~~

Doctor in from R

~~CHRIS: Run, K9!~~

Tilt up with him to
3-shot Chris/Romana/
Doctor

THE DOCTOR: Shhh. K9, any sign of
that deranged billiard ball?

K9: Master?

THE DOCTOR: The gagglesback, the
beasty, the sphere.

K9: All signal sources are
confused master.

~~Doctor exits R~~

~~THE DOCTOR: Romana, I'd feel happier
if you three went outside again.~~

43
PORTERxxxFromxxx

SILENTLY, A BLOCK OF LIGHT ENGULFS
ROMANA AND CHRIS AND K9. THEY APPEAR TO
SHOUT, BUT WE ~~WANTX~~ CAN'T HEAR THEM.

THEY VANISH. THE DOCTOR HAS HEARD NOTHING.

DOCTOR(WITHOUT LOOKING BACK) Romana, I'd be
happier if you three waet outside again.

No, don't argue. There's no point in us all ~~wx~~
walking into the spider's web. Please don't
argue.

Why aren't you arguing?

(HE LOOKS ROUND. THEY HAVE GONE)

Romana? Bristol? K9?

44

12

(on 5)

235. 2 -shot Doctor fg R
(1st second pass)

VI 4U
light cube
SPL SCREEN ROLL BACK
light cube

236. 3 U Doctor

ROMANA: No Doctor we'll stay, you
need help./

THE DOCTOR: No, there's no point in all
of us walking into the spider's web.

(AT THAT MOMENT
A SHARPLY
OF
ROMANA,
K9.

IT THEN REAPPEARS
AGAIN TAKING
WITH IT.

THE DOCTOR BOGGLES,

237. 2 I

(HE SEARCHES ROUND
FOR TRACE OF THEM./

238. 3 J
CMS Skagra enters from R

AS HE TURNS TO
FACE UP THE
CORRIDOR AGAIN
SKAGRA IS THERE)

239. 2 L
A/B

Crab L with Doctor to
2-shot Doctor/Skagra

Pan them R to door

~~THE DOCTOR: I'm not very impressed
by the party tricks Skagra. That
is your name isn't it?~~

~~SKAGRA: These party tricks Doctor
have their purposes
precisely defined, as do mine.~~

THE DOCTOR: Where have you taken ~~my~~ them?
~~my companions?~~

SKAGRA: This way, Doctor, come with me.

RECORDING BREAK: /2 to K/

45

(11)

4L, 5Q, 2R

214. 4 L / 9. INT. PROFESSOR CHRONOTIS'S ROOMS.
Clare enters
to MS

(CLARE IS URGENTLY
LOOKING ABOUT)

215. 2 R CLARE: Chris? Chris Parsons? Professor
Chronotis? /
MLS Clare
Pan her R &
zoom in to MS
with satchel

(SHE FINDS CHRIS'S
SATCHEL BAG LYING
ON A CHAIR)

216. 5 Q (SOTTO) Chris? (LOUDLY) Chris? /
Books fg.
Tilt up to
CMS Clare

(SHE LOOKS AROUND
THE ROOM. SHE
IS PUZZLED BY THE
FACT THAT MOST OF
THE BOOKS ARE LYING
ON THE FLOOR. /

217. 2 R As she stands
MLS Clare
Pan her R to door

FINDING NOTHING,
SHE HURRIES OUT OF
THE ROOM AGAIN
LOOKING NERVOUS
AND URGENT)

TAPE STOP: STRIKE SOFA

4 to M

3 to N

46

①

2N 4P 1Q (in 4's loop)

70. 1 Q /
High 2-shot
Skagra/Doctor up L

10. INT. SKAGRA'S SHIP MAIN CONTROL

(SKAGRA ENTERS
FOLLOWED BY THE DOCTOR)

Post-gallery:
Overlay sphere
L to R across fg.

DOCTOR: Skagra, what have you done with
the Professor's mind.

71. 2 N
2-shot fav. Doctor

SKAGRA: It will be put to a more useful
purpose./

Track back to
2-shot fav. Skagra

~~DOCTOR: But it was serving a very useful
purpose where it was.~~

~~SKAGRA: Not to me.~~

DOCTOR: You take a very proprietorial
attitude to other people's brains.

SKAGRA: Time Lords take a very
proprietorial view of the Universe.

DOCTOR: Who exactly are you Skagra?

~~SKAGRA: Doctor!~~

~~DOCTOR: Mm?~~

72. 4 P
CU Doctor

SKAGRA: I am beyond your comprehension./

DOCTOR: Try me.

73. 2 N
A/B

SKAGRA: No/ We have more immediate
matters to discuss.

RECORDING PAUSE:

47

TELECINE 7.

Porters Lodge. Day.

CLARE comes running
through the college.

She practically collides
with the College
Porter.

New Court:

- 1) L/A fav. the flying Clare.
Pari her R to collide with Porter.
- 2) Wide 2-S Porter/Clare.
Foreground dingle.

PORTER: Watch out where you're going
now.

CLARE: I'm sorry. You don't know
where Professor Chronotis has gone
do you?

PORTER: Now now, calm down. Isn't
he in his room?

CLARE: No, I've just come from
there.

- 3) High 2-S fav.
Porter.

PORTER: ~~That's funny. He hasn't~~
~~come out this way.~~ If you want to
leave a message I'll see he gets
it.

CLARE: It's just it's terribly
urgent. ~~A book a friend of mine was~~
~~taking to him, it's very dangerous.~~

PORTER: Well what I say is people
shouldn't write things if they don't
want people to read them.

- 4) Low 2-S fav.
Clare.

CLARE: No, the book itself. It's
atomically unstable. It seems to be
absorbing radioactivity. I think it's
very very dangerous.

48

~~PORTER: A book's doing that?~~

~~CLARE: Yes. We must find the Professor.~~

5) As (3).

6) As (4). Elevate
as Clare X's to L f/g.
CLARE looks apprehensively
back towards the room.

She leaves frame L.

She walks back into the
college.

~~THE PORTER shakes his
head before going into
the Porter's lodge.~~

PORTER: Alright then miss. You go
back to his room and I'll ring
around the College and see where
~~he's got to.~~ ^{if} I can trace him.

CLARE: But it's... alright. Yes,
I'll go back.

7) As (1). Clare goes back to
Chronotis' staircase.

~~Porter turns to camera.~~

~~PORTER: I don't know. They'll
publish anything these days.~~

~~Porter leaves R.~~

END TELECINE 7.

②

RECORDING ORDER FOR SCENE 10A:

- 1) The Scene
- 2) Shots 76, 86 & 90
(Cams 2N* & 3V)

49

2N 4P 1Q (in 4's loop)

3V - CSO sphere 2N*

74. 2 N / 10A. INT. SKAGRA'S SHIP MAIN CONTROL.

Medium 2-shot
Doctor/Skagra fav. Skagra

(SKAGRA ENTERS
FOLLOWED BY
THE DOCTOR.

SKAGRA PICKS UP
THE BOOK. HE
WEIGHS IT
THOUGHTFULLY IN HIS
HAND)

SKAGRA: This book, Doctor...

THE DOCTOR: Which book, this book?

(HE TAKES IT
AND LOOKS AT
A COUPLE OF
PAGES)

I've read it. It's rubbish.

Pan R to
2-shot fav. Doctor

(HE HANDS IT
BACK.

SKAGRA GIVES
IT BACK TO THE
DOCTOR)

~~SKAGRA: Then perhaps you would
read it to me?~~

~~THE DOCTOR: That's not a good idea.~~

(4 next)

(on 2)

~~THE DOCTOR~~ (Cont). By the time I'd got to the bottom of the first page you'd be asleep, I'd escape, and then where would you be?

75. 4 P

Tight 2-shot
Skagra/Doctor

SKAGRA: Read it to me.

THE DOCTOR: I presume you can't read Gallifreyan then?

SKAGRA: Like a native. Read it to me Doctor./

Shot 76: 2N*
Soft focus
appropriate
backing
OVERLAY 3V
CS sphere

THE DOCTOR: Alright. Are you standing comfortably?

SKAGRA: I am.

77. 2 N

Medium 2-shot fav.
Doctor. He sits.

THE DOCTOR: Then I'll sit down./

78. 4 P

MS Doctor Frame L
as he chooses seat

(AS HE DOES SO,
HE NOTICES THE
SPHERE NEXT TO
HIM./

79. 1 Q

CMS Skagra

80. 2 N

CMS Doctor, happy

HE BLANCHES,
VISIBLY AND
CHOOSES ANOTHER
SEAT)/

81. 1 Q

A/B

SKAGRA: Begin./

SYPHER: PLAY SNOOP
IN REVERSE FOR
GOBBLEDEGOOK

82. 2 N

A/B

THE DOCTOR: "Grrrr vdd thrrrr hurhurgh
dud dududud vvvllll"./
I'm paraphrasing of course.

83. 1 Q

Deep 2-shot fav. Skagra
Doctor has hysterics

SKAGRA: (WARNINGLY) Doctor.../

84. 2 N

MCU Doctor

85. 4 P

MCU Skagra.
He looks up.

THE DOCTOR: Shh, this is a good
bit... "jjjjddrrrr gr gr gr
hummmmmmm..."(Cont...)

Shot 86: 2N*
A/B Start Pan R
OVERLAY 3V
A/B

87. 2 N

A/B

(SUDDENLY A LOOK
OF MOCK WORRY COMES
OVER HIS FACE.

88. 1 Q

A/B

HE HUNTS THROUGH
THE BOOK)

(2 next)

51

THE DOCTOR: (cont) Skagra, do you realise this book doesn't make one bit of sense?

SKAGRA: Doctor, a fool would realise it was written in code.

(THE DOCTOR STARES
AT IT)

THE DOCTOR: Skagra!

SKAGRA: What?

THE DOCTOR: This thing's written in code! How am I doing?

SKAGRA: I believe you know the code.

THE DOCTOR: Who, me?

SKAGRA: Yes.

THE DOCTOR: Oh no no. I'm afraid I'm very stupid. Very stupid. I am very very stupid.

SKAGRA: Doctor, I believe you as a Time Lord know this code, and you will give that knowledge to me!

THE DOCTOR: There's no point in giving me orders, I'm very very stupid.

SKAGRA: That is not an order.

THE DOCTOR: No?

SKAGRA: It is a statement of fact.

52

THE DOCTOR: Ah, how stupid of me.

(SKAGRA MAKES
A GESTURE.

THE SPHERE RISES
AND APPROACHES THE
DOCTOR)

SKAGRA: You will give me that knowledge because you have no choice.

THE DOCTOR: Ah well I don't know about that. I don't know about anything in fact. I'm an appallingly stupid person.

SKAGRA: That, Doctor, will soon be very true.

(THE SPHERE ATTACHES
ITSELF TO THE
DOCTOR'S FOREHEAD.

WITH A LONG CRY
OF PAIN HE COLLAPSES
IN HIS SEAT)

2U, 1V, 5W

358. 1 V / 11. INT. SKAGRA'S SHIP. BRIG.

High angle 3-shot
K9/Romana/Chris
face upstage wall

Lay back dialogue from
subsequent shot

(A TOTALLY FEATURELESS
ROOM. NO DOOR.

CHRIS, ROMANA
AND K9 ARE THE
RESIDENT CAPTIVES.

THEY ARE EXAMINING
THE WALLS)

CHRIS: There's no door. (SUDDENLY
CLICKS) We must have got in here
by some sort of matter transference.

ROMANA: Very clever.

RUN ON (REPOSITION ARTISTS AND K9)

359. 2 U /

Deep 2-shot
Chris/Romana

Hold Romana to K9

CHRIS: I suppose you do this sort
of thing the whole time.

ROMANA: Yes actually. Can't you
pick up any trace of the Doctor K9.

K9: Negative Mistress. Every
signal is shielded./

360. 5 W

MS Chris

Zoom out with him to
deep 3-shot
Romana/K9/Chris

CHRIS: I was meant to be
delivering a paper to the Astronomical
Society tonight.

(ROMANA NOT REALLY
PAYING ATTENTION,
BECAUSE SHE IS
FIDDLING WITH K9)

(2 next)

54

(48)

(on 5)

ROMANA: Oh yes? Can you pick up anything now K9?

K9: Negative, Mistress.

CHRIS: Finally disproved the possibility of Life on other Planets.

ROMANA: Oh yes?

CHRIS: I'll have to deliver it next month now.

(ROMANA DOESN'T REACT.

SHE CONTINUES TO FIDDLE WITH K9)

361. 2 U
A/B

ROMANA: Now try.

CHRIS: (TO HIMSELF) Yes, it'll have to be a complete rewrite.

362. 1 V
CMS Chris feels wall

CHRIS: Curious substance this wall./

363. 5 W
Tight 2-shot
K9/Romana
Blaster out.

ROMANA: Can you blast it K9?

(K9 PUTS HIS
BLASTER OUT AND
BLASTS THE WALL./

364. 2 U
WA fav. Chris
Romana ducks. Chris ducks.

THE BEAM RICOCHETS
BACK AND FORTH, MAKING
ROMANA AND CHRIS
THROW THEMSELVES
TO THE GROUND)/

S/I Blaster beam
at post gallery
365. 5 W
CS K9
Tilt up with Romana
to CU Romana

(on 5)

- 37/3 -

55

(47)

K9: Apologies Mistress.

366. 2 U

A/B

Depress & Crab R
with Chris to
tight 2-shot
fav. Romana

ROMANA: Not at all, K9./

K9: The wall is blast-proof.

ROMANA: No matter. ~~It was a jolly~~
~~good day.~~

K9: Mistress! I am now picking up
faint signals!

ROMANA: What is it? Can you
let us hear it?

K9: Affirmative Mistress.

(WE HEAR THE
SOUND OF THE
VOICE BABBLE.

REACTION FROM
ROMANA AND CHRIS)

CHRIS: It sounds different this
time.

K9: A new voice has been added.

ROMANA: A new voice?

K9: Affirmative. It is the Doctor.

(REACTION ROMANA)

TAPE STOP:

- 37/3 -

56

1P

6

97. 1. P / 12. INT. SKAGRA'S SHIP. MAIN CONTROL.
CU Doctor

Jib up, zoom out
& pan L to reveal
'no Skagra'

(THE DOCTOR SLUMPED
IN THE CHAIR IN
WHICH WE LAST SAW
HIM.

HE APPEARS TO BE
DEAD.

PAN ROUND TO SEE
THAT THE ROOM LACKS
A SKAGRA)

RECORDING PAUSE:

RECORDING ORDER FOR SCENE 13:

- 1) The Scene
- 2) Shots 2U* & 4Y

2U, 5W

367. 5 W / 13. INT. SKAGRA'S SHIP BRIG.

Romana enters
low deep 2-shot
Romana/K9

(AS BEFORE)

ROMANA: (TO K9) Are you positive,
K9? Absolutely nothing?

She turns to:

K9: Affirmative. No signals on any
frequency mistress./

Shot 367A: 2 U*
MS Romana
Roll back & mix
out Romana
S/I 4 Y - cube
of light over mix

ROMANA: I wish I could get out of
here!

(A LIGHT ENGULFS HER,
AND SHE DISAPPEARS./

368. 2 U

MS Chris
Pan him to K9

CHRIS SPINS ROUND)

CHRIS: That's it!

K9: Please explain.

CHRIS: That's what you have to say,
K9. I wish we could get out of here.
I wish we could get out of here./

369. 5 W

Tight 2-shot Chris/K9
Pan Chris R

(NOTHING HAPPENS)

I wish we could get out of here.

(HE BANGS HIS FIST
ON THE WALL)

370. 2 U

CS K9's blaster

~~Oh Blast! ... NO, no, K9.~~

371. 5 W

CMS Chris

TAPE STOP:

58

13

UNIT 2 OUT

NOTE: SKAGRA WITH
HAT & CLOAK

5H 3J 2K

4U - Cube of light

240. 2 K / 14. INT. SKAGRA'S SHIP. CORRIDOR
LS corridor
S/I 4U
light cube
ROLL BACK & MIX
in Romana
Fade 4U (ROMANA MATERIALISES
IN THE BLOCK OF
LIGHT.)
241. 5 H
CMS Romana's reaction
Tilt down to LS Skagra SHE STUMBLES AND
SPINS ROUND.
242. 3 J
MS Skagra puts
book in bag SKAGRA IS STANDING
THERE - WITH HIS
SPHERE)
243. 2 K
A/B

Pan Romana to 2-shot
Romana/Skagra

ROMANA: What have you done to the Doctor?

SKAGRA: Nothing you would like to hear about

ROMANA: Let me see him!

SKAGRA: No my dear. He is not a pleasant
sight. You see ... I have taken his
mind.

ROMANA: What?

They exit frame L

SKAGRA: Come.

(WITH AN IRON GRIP
HE TAKES HOLD OF
HER ARM AND MOVES
HER DOWN THE CORRIDOR
TOWARDS THE EXIT)

(HE PUSHES HER FORWARD)

RECORDING BREAK:

/2 to J/

/3 to H/

/5 to K/

59

(31)

TELECINE 8:

Ext. The Meadow. Day.

Outside the invisible spaceship. ROMANA, SKAGRA and the sphere leave the ship.

In other words first their legs appear as they walk down the steps, then the rest of them.

No reply.

2) 2-S Skagra/Romana in from R on to red carpet.

Skagra turns.

Romana looks up.

B.C.U. the sphere.
The babble of voices.

END TELEECINE 8.

1) 35mm. Set up 2. Low angle.
(Romana and Skagra down ramp at Ealing.
Skagra carries the empty carpet bag.)

ROMANA: Where are you taking me?

Romana and Skagra leave frame L.
Hold shot for overlay sphere.
Sound FX: Hydraulic door closes.

ROMANA: Where are you taking me?

SKAGRA: Quiet! Or I shall use the sphere on you too!

3) CS sphere hovering.

4) As (2). They exit frame R.

60

(32)

TELECINE 9:

Ext. Meadow. Day.

SKAGRA pushes ROMANA
towards the Tardis.

1) 2-S Skagra/Romana. Pan them R
to Tardis.

SKAGRA: Your travelling capsule.

ROMANA: If you think I'm going to
let you into it you're going to be
disappointed.

SKAGRA: Then it is as well I have
the Doctor's key.

He produces the key,
opens the door, pushes
her in, and follows,
with the sphere.

Skagra opens door. They enter.
Hold shot for CSO sphere, in from
frame L to door wipe.
Skagra closes the door.

END TELECINE 9.

61

(65)

2F 4K

285. 2 F / 17. INT. TARDIS.

MS Romana

thro' frame

Pan Skagra R to hatstand

He hangs his bag & hat

(SKAGRA AND ROMANA)

286. 4 K

Deep 2-shot Romana fg R

SKAGRA: No doubt you also refuse to operate the capsule for me./

ROMANA: Of course. And no one can operate it other than the Doctor or myself so hard ~~much~~ *much*.

She turns

SKAGRA: If the Doctor can operate it, then so can I. /

287. 2 F

MS Skagra at console

Romana rushes to him

Pan her L to wall,
and then pan back
to Skagra

(HE HOLDS THE SPHERE IN
ONE HAND AND OPERATES
THE TARDIS CONTROLS
WITH THE OTHER.

WHEN ROMANA TRIES TO
INTERVENE HE PUSHES
HER ROUGHLY ASIDE)

RECORDING BREAK

/ 2 to G /

/ 3 to F /

62

(33)

TELECINE 10:

Ext. Meadow. Day.

The Tardis dematerialises.

END TELECINE 10.

1) As 3/4/2. W/A field. Tardis
R f/g.
Optical: Tardis dematerialises.

63

(12)

RECORDING ORDER FOR SCENE 18:

- 1) The Scene
- 2) Shot 3N*
- 3) Shot 2R*

4M, 3N, 5Q, 2R

218. 5 Q /18. INT. PROFESSOR CHRONOTIS'S ROOMS.
CS drawer opening
Zoom out & tilt up
to CMS Clare (CLARE, PACING FRETFULLY
AROUND. /
219. 4 M
MLS Clare. Pan her L
& zoom in to favour
key, then CMS Clare.
She turns. SHE STARTS TO EXAMINE
THE ROOM, LOOKING
IN THINGS AND UNDER
THINGS.
SHE PICKS UP AND
LOOKS AT A RUSTY OLD
KEY ON A MANTELPIECE. /
220. 3 N
Clare's POV cupboard doors
221. 4 M
A/B Clare leaves frame R
222. 5 Q
LS Clare. Hold her to
cupboard R
223. 3 N
Detail cupboard contents IT OPENS IT.
INSIDE, TO HER BEWILDERMENT
IS A SORT OF CONTROL
PANEL, BUT VERY OLD
FASHIONED. /
224. 5 Q
CU frustrated Clare
225. 3 N
O/shoulder MS Clare. She
touches books. Panel
revolves
Tilt up as she stands
R CONSUMED WITH CURIOSITY
SHE TOUCHES A CONTROL. /
226. 2 R
MCU Clare amazed
227. 3 N
CS button pressing
228. 4 M
WA fav. curtains. They
close. Clare fg R
229. 2 R
MS Clare
Hold her to panel
- Shot 229A: 3 N*
CS explosion
- Shot 229B: 2 R*
(thro' mirrorlon)
WA Clare thrown
about
- THE WHOLE ROOM
BEGINS TO HUM AND SHAKE
SHE TRIES TO TURN THE
CONTROL BACK, BUT
THERE IS A MINOR EXPLOSION AND
SHE COLLAPSES ON TO THE
FLOOR)

TAPE STOP:

5 to P
3 to Q

64

(34)

TELECINE 11:

THE PORTER comes out of the Porter's lodge, wearing an expression such as to suggest that he has had no luck tracing the professor.

He walks through the college and enters the Professor's staircase.

END TELECINE 11

New Court:

1) LS Porter to camera. Pan him L to Chronotis' staircase. Students X f/g.

65

(9)

RECORD 3X* & 4Y* after
Episode 6 Scene 29 : P.46

4K, 3J

210. 4 K / 19. INT. OUTSIDE THE PROFESSOR'S ROOM.
WA passageway (JUST A CORNER SET)
Porter in from
R fg

(THE PORTER KNOCKS ON
THE DOOR)

PORTER: Hello?

211. 3 J / (HE KNOCKS AGAIN)
CU Porter

Hello, are you in there miss? /

Shot 211A: 3 X*
O/shoulder Porter
opens door

INLAY 4 Y*
'Blue haze'
- Blue slashed
drape.

(HE SHRUGS AND
OPENS THE DOOR.

HE IS ASTONISHED TO
SEE THAT BEYOND THE
DOOR IS JUST A
SHIMMERING BLUE VOID)

TAPE STOP

66

20. INT. SKAGRA'S SHIP: MAIN CONTROL.

(WITH A START THE
DOCTOR WAKES.

BUT HE IS VERY
GROGGY AND SLOW. HE
FINDS IT DIFFICULT TO
GET HIS THOUGHTS TOGETHER.

HE PICKS UP THE
END OF HIS SCARF AND
FIDDLES WITH IT
IN AN AIMLESS SORT
OF WAY, NOT
WITH ANY INTELLIGENT
INTEREST)

THE DOCTOR: (SLOWLY AND STUPIDLY) Very
... stupid.

(HE HALF CLOSES
HIS EYES, AS IF HE'S
TRYING TO GRASP HOLD
OF A THOUGHT)

(AGAIN, SLOWLY) very ... stupid.

(AGAIN HE TRIES TO
CATCH THE THOUGHT.

THEN SLOWLY A BROAD
GRIN OPENS UP HIS
FACE)

(MUCH MORE ENERGETICALLY) Ha!
Very stupid.

(HE LEAPS TO HIS FEET, BUT
REGRETS IT. HE IS STILL
VERY GROGGY. HE SHAKES HIS
HEAD)

(CALLS OUT) Skagra?

67

(THE SHIP ANSWERS HIM)

SHIP: My Lord has departed.

(THE DOCTOR SPINS
ROUND)

THE DOCTOR: Who's that?

~~SHIP: My Lord Skagra.~~

(THE DOCTOR WHEELS
ROUND AGAIN, UNABLE TO
PINPOINT THE VOICE)

~~THE DOCTOR: No! Who's speaking?~~

SHIP: The servant of Skagra. I am
the ship.

THE DOCTOR: The ship? A talking ship?

SHIP: Correct.

THE DOCTOR: Skagra must be hard up
for friends. ~~will you tell me
where my companions are?~~

~~SHIP: I will not. You are an enemy
of Skagra. Any orders you give me
are hostile to my Lord.~~

~~THE DOCTOR: Oh I don't mean any harm.~~

SHIP: I do not understand why you
are moving.

THE DOCTOR: What?

SHIP: You are dead.

68

THE DOCTOR: Am I?

SHIP: Your entire mind was to be seized into the sphere.

THE DOCTOR: Ah, well it wasn't, was it? The trick on these occasions is not to resist. I just let the thing believe I was very stupid and it then didn't pull nearly hard enough. It got a copy but left me with the original intact. Understand?

SHIP: (AFTER PAUSE) No, I do not.

THE DOCTOR: No. Nor do I. Perhaps I really am stupid. No! - I know - I am dead!

SHIP: That computes with my Lord's actions.

THE DOCTOR: Tell me where my companions are?

SHIP: I cannot accept your orders. You are an enemy of Skagra.

THE DOCTOR: An enemy, not true. If I am dead, then I am an ex-enemy of Skagra's. Correct?

SHIP: Correct.

THE DOCTOR: A dead man can hardly be a threat to anyone, correct?

SHIP: Correct.

THE DOCTOR: Then (HE IS TREADING CAREFULLY) if I am dead, I cannot give orders that would be any kind of threat to Skagra. Correct?

69

SHIP: (AFTER A PAUSE) Correct.

THE DOCTOR: Then ... will you please arrange the release of my companions?

SHIP: I have orders not to. Their release would constitute a threat to Skagra.

THE DOCTOR: But I am ordering you to. And as we have established the fact that I am dead, I am incapable of ordering anything that would threaten Skagra. Yes?

SHIP: (AFTER A MOMENT'S DOUBTFUL THOUGHT) Yes...

DOCTOR: So, will you please release my companions?

SHIP: They will be released.

THE DOCTOR: Excellent! Thank you.

(HE HAS BEEN
BREATHING HEAVILY
IN THE LAST EXCHANGES.
HE NOW NOTICES
THIS. HIS BREATHING
IS RASPY)

It's getting very stuffy in here.

SHIP: You are dead?

THE DOCTOR: Yes, I thought we'd sorted that out.

SHIP: I am programmed to conserve resources. Since there are no live beings in this area I have shut down the oxygen supply.

THE DOCTOR: What?

70

(THE DOCTOR
IS GASPING FOR
BREATH, AND
GETTING DIZZY
WITH ASPHYXIATION)

SHIP: Dead men do not require oxygen.
(REPEAT SEVERAL TIMES)

(THE DOCTOR'S POV.

EVERYTHING GOING
RED AND HAZY.

THE SHIP'S LAST LINE
IS REPEATED OVER AND
OVER WITH A BUZZING REVERB)

SUPOSE CAM: End
Roll
Credits

FADE OUT